

**Consortium for Arts in Utah Schools (CAUS)**  
**Thursday, November 15, 2001**  
**Ogden Marriott Hotel**  
**Cypress Room**  
**4:30 p.m.**

Attendees: Joanne Lawrence, Tom Priest, Karen Lofgreen, K Stevenson, Karla Huntsman, Marilyn Berrett, Susanne Johnson-Davis, Susan Kenney, Barbara Wardle, Doris Hudson-Trujillo, Mindy Young, Sheri Noble, Jane Catlin, Barre Toelken, David Tidwell, Arlene Braithwaite, Virginia Stitt, David Dynak, Xan Johnson, Loretta Niebur, Ernie Doose, Paula Fowler, Sharon Gray, Elaine Hansen, Sharon Sobieszyck, Maria Peterson, Joy Brower, Jackie Burns, Julie Christofferson, JoD'Ann Dance, Clinton Frohm, Ferron Holt, Carol Johansen, David Jorgensen, Lynna Kendall, Dennis Longhurst, Lynnette Sharp, Richard Marsden, Sheila Mavin, Maria Peterson, Barbara Prestwich, Beverley Sorenson, Anne Steen, Judy Weeks, Jean Irwin, Carol Ann Goodson, Wendi Anderson, Rebecca Wilhelm, Betty Haskins, and Elaine Jones.

Carol welcomed everyone to the meeting. She then asked Jean Irwin to give an overview of CAUS and why it was formed.

**Overview:**

- Concern: a number of classroom teachers left higher education and came into a teaching position without training in the fine arts core. Concentrate on exploring ways we could improve the pre-service education of elementary candidates. At that time, six schools of higher education involved in CAUS and since UVSC has been added. A meeting of higher education personnel both from the schools of education and the schools of fine arts asked people to come and share with us what kinds of things were in place in their respective institutions that addressed training in dance, theatre, visual arts, and music at that elementary education pre-service level.
- District arts coordinators, people from artistic companies, artists, classroom teachers, and school administrators were also brought to the table. Principals were dealing with hiring teachers who had no experience in teaching the arts. Teachers were dealing with frustrations of not being able to teach some of the disciplines.
- Discussion on various ways to keep an open dialogue about pre-service level issues. Result of two years of meetings people continued addressing those components. Some schools did beef up some of their requirements including a nice model evolve at BYU. They require two hours each in music, dance, theatre and visual arts.
- At this moment because we are hearing a couple of the institutions are considering dropping some of their pre-service elementary requirements.
- The beginning focus of CAUS was to have all institutions that offer an elementary education degree also offer courses that will equip elementary teachers with the skills to teach dance, music, theatre and visual arts. CAUS has evolved into discussing other issues like looking at an initiative that is up at the legislature. This convening of people remains kind of loose organization; no board of directors; not a membership thing; a commitment to arts education and a commitment to dance, music, theatre, and visual arts in schools along with the best way to prepare people for that before they get into the classroom; continue to offer the professional development opportunities.

**Group introductions and issues to address:**

1. What are elementary education students required to do to prepare to teach the core curriculum to in visual art, music, dance, and theatre at their respective institution? What kinds of things does your institution do to connect with and interact with the public school system?
2. What kinds of things does your institution do to connect with and interact with the public school system?

## **Weber State**

Joanne Lawrence, Tom Priest, Karen Lofgreen, K. Stevenson

Activities at Weber State are not just for certification.

- Performing inservice teaching
- Elementary students perform with our company
- Dance history project performs for high school theatre and dance classes.
- Some projects have high school student perform with our students and host high school festivals.
- Specific celebrations held at various schools, community, and university groups.
- Student dance organization hosts workshops for high schools
- Basic dance teaching minor within our program – no teaching major
- Elementary education major where students have choice of music, dance, theatre, or visual arts
- We hope to get more of the arts into the elementary teaching requirements
- Students taking elementary music for classroom teachers are using what is taught in field experiences
- Visual artist methods and resource course for secondary education students includes “Fabulous Friday”. Twenty-five opportunities available during the year uses two hours and includes a gallery curator and a project to take home.
- “General Outreach” program takes instructors into the classroom – 3 outreach efforts each year
- Visiting artist program uses volunteers within faculty – available to elementary teachers
- Methods course in visual arts, music and performance youth education covered in five weeks covering the basic core and has students develop individual lesson plans. Students spend a week in the classroom teaching the visual arts and music core.

## **Brigham Young University**

Diane Asay, Marilyn Berrett, Susanne Johnson-Davis, Sara Lee Gibb, Susan Kenney

- All four disciplines are being taught in a two credit-hour class.
- Elementary students attend an “art semester”. They take all four disciplines in a semester. This year students that took theater on Mondays, dance on Tuesdays, music on Wednesday, and visual art on Thursdays. Then on Friday they had a collaborative collective class.
- Partner schools use the social studies content for some units with the art background for those social studies concepts. These packets are given to all of our pre-service students. Inservice for public school teachers also. Next year we will expand into other school districts.
- Visual art outreach programs have art majors mentoring elementary majors and visa versa. Artist in residence programs invite schools to come to some our major performances. We have high school day for the secondary education level and we have a new group that has focused on teaching the core and giving lecture demonstrations.
- We have had an early childhood course taught by four art instructors. The art instructors were in every class for every class period. We also went out into the schools and did practicums. We’ve done things with social studies and literacy. Elementary teachers have identified books that they would like us to enhance. The early childhood was a pilot program that was six credit hours. We have been given the go ahead to move it up to eight credit hours all done in the same semester with shared syllabus so the packets are integrated with the same concept for the four disciplines.

## **Utah State University**

Jane Catlin, Sheri Noble, Barre Toelken, David Tidwell

- All Elementary Education students are required to take the music methods class. One other class in either theatre, movement, or visual art methods class is required. Students are required to complete an area of emphasis. They can choose visual art, music, language arts, or a fine arts emphasis.
- Not all of the students get top of the art instruction as we would like them to have but, a number of our students do get experience with the theatre class. A children’s production is done annually with an invitation to local schools. USU students are required to do an inservice project or a thesis requirement for the theatre art students. Students also help with the Unicorn Theatre (not university specific), but the university provides space for it. Students use it as an internship or experience requirement. Lesilie Timmons teaches the Methods Course and does a lot of inservice offerings. Rolene Wilson teaches the PE Methods class which required for all students and does have some movement in it.

## Utah Valley State College

Barbara Wardle, Doris Hudson-Trujillo, Mindy Young

- We are doing very well, of course we are not doing as well as we would like to, but we are doing two sections of art for elementary and it is a two hour class. They do approximately four or five hours of work in it. We also have a dance, music and drama class for two hours each.
- We did have music and art required, dance and theatre as electives. They're no longer required. They are all electives.
- Music and visual art outreach programming in the elementary schools. Collaboration with ArtWorks for Kids.
- Children's theatre tours the state with an artist in residence.
- Dance has many performances groups that go into the schools, teach and perform in a lecture demonstration fashion. Utah Regional Ballet which is in residence there. They bring many children in to see ballet at the university.
- Children's Theatre in the Elementary Classroom with experiences in the classroom visited two different classes. No theatre majors in the program, only elementary education majors.

## Southern Utah University

Arlene Braithwaite, Virginia Stitt

- Next year we will have the requirement that Elementary Education students will have to take all four disciplines with 1.5 credits required. Students are doing studio – 3 hours a week, 24 hours of contact in each discipline.
- Theatre and dance people take their classes together and the visual art and music people take their classes together. Each student goes out into a classroom and teaches a lesson which they have prepared for us.
- Campus gallery hosts the state-wide art show. We had about five times the number of pieces we could place. We do place students in the classrooms. When we have guest artists we try to coordinate with high schools. Faculty does presentations in the high schools and elementary schools.
- Dance through Shauna Mendini works with the elementary schools and does performances with elementary students invited to campus for the dance performances.
- Music education majors work the 5<sup>th</sup> & 6<sup>th</sup> grades in the classroom. It is a great excitement for us to have our students teaching for a minimum of 5 hours a week in the 5<sup>th</sup> and 6<sup>th</sup> grade classrooms.
- We are receiving two ½ scholarships in combination with one of the banks in town and the intermediate school.

## University of Utah

David Dynak, Xan Johnson

- We are examining outreach. We did a panel at the last national conference for the American Alliance for Theatre and Education for three hours very critically.
- Often times when outreach is done in Utah, there is no needs assessment done; there is no careful understanding of what kind of work or partnerships could be established.
- We have had four required courses of all elementary majors (two credit hours in each of the four disciplines). Those courses are all taken during their senior year. The dance and theatre courses are co-taught with 100 students. That also includes a four-week field component where students actually partner with elementary schools and create original dance dramas using cross-curricular content.
- Music and visual art are not team taught, but they are taught during the same semester, so the students take ½ a semester of each.
- Partnering program with University of California Irvin, New York University, University of Colorado and California State begun to bring the Arts Bridge program to Utah. Advanced art majors go into elementary school on scholarships for a semester to partner with an elementary teacher that has projects. A five years project on lots of areas, such as building four endowed chairs in arts education at the U.
- We have full-time faculty in theatre and dance only. Music and visual arts have adjunct faculty, we have searches going on for full-time arts education people in music and visual art.

## Legislative update

1. Graduation requirements now require 1.5 credits in the fine arts from high school. There is a movement to add requirements in science and/or math. When you do that then you make it harder for students to take any electives. The arguments up on the hill are not unfounded because there are a lot of students who are not really interested in anything beyond the bare minimum. There is encouragement to do work internship programs and not do the elected requirements. If you study across the country there are a lot of people doing a higher science requirement than our state. So the mentality is, why can't we have a higher science requirement? The USOE science specialist says the students who are interested are going to take more. That is what electives are for. There are a lot of people who think that if you are required to take more science it is going to make us more competitive technologically and that makes us more economically competitive.
2. There is a tendency on many corners to redefine what the core curriculum consists of. If you redefine what the core curriculum is, and you limit it to a very narrow segment, you begin to see the writing on the wall. You can do that by requiring assessment only in certain areas. Then slowly the resources go to those certain areas and they eat up all of the rest of the available resources. There is talk, just behind the scenes talk, that there are certain areas of the curriculum which are causing so much controversy that one of the ways to get rid of the controversy is to no longer require those areas of the curriculum. To make it not so obvious let's say that the only things that are important are math, reading, writing, and science, and maybe social studies. Then you see, all of the rest of the curriculum that enables our children to learn because they learn in different ways, is at risk.

We are in great need of educating and developing relationships that will enable us to communicate effectively with our legislators.

What we would like to do is look at the areas in which we have responsibility the good things that we can do-to create help in our programs. We want to make sure that as we work together that we support one another. One of the best advocacy tools we have is a thriving program. We have to find ways to support one another's programs so that they are strong and to find ways to connect in our daily talk about this bridge program.

Legislators can only make decisions on the information they are given. When we find ways to communicate on a regular basis, so that we develop a trust level, we can begin to erode some of distrust between the legislature and the education community. When you have no trust, you have no communication or progress.

We would like very much for you to brainstorm on 1) thriving programs, ways that we can better support one another and 2) ways to communicate and build a level of trust with the legislature.

- Money  
There is going to be a piece of legislation, where they are going to ask the legislature to reimburse the schools that are experiencing huge fee waiver problems. The other piece of legislature is the tuition tax credit.  
The tuition tax credit would allow you, if you don't currently have your child in a private school, to send your child to a private school and receive a tax credit on your state income tax. The thing that is scary about that is that reduces the total amount funding for public education by what they estimate to be 19 million dollars out of the public schools. It is not as deadly when it involves a large school district, but the smaller school districts. What we are hearing is that there is a lot of support for this. Swallow is convincing people that it will ease the burden on the public schools. What is interesting is that there are a lot of parts in the state with no private schools.  
The two major newspapers in Utah are for it, however if you get a hold of one of your local school board members or the PTA they have an excellent film. The film shows the ramifications of this program if goes through. Attempts to show the film to legislators failed.  
The credit can be applied to home school. That is where the lobbying is coming from. That is where some of the issues of the reduction of credit is coming from because you can very easily get English or math or science credit but how do you deal with the fine arts credits.  
The bottom line behind this is the Utah Tax Payers Association and major corporations. They are using the home schools as a front. One leader of the UTPA is also the co-chair of the education committee. You have to be aware of what is happening behind closed doors and who is on the UTPA board.

- Core

There is a real movement or idea out there that there should be no core. The only accountability factor you would have is the SATs.

One solution that has been put forth could apply to K-12 and would have implications for higher education. It is an idea suited to our day and time because of the coming turnover in teachers. It would pay the master teachers who have remained in the system about a 1/3 more without raising the budgets, in the larger sense, for that district. Now that is an over simplification, and there are facts that don't make that totally true.

The way to do this is to differentiate the jobs. Just like we have in the medical and the legal field. We have people who are paraprofessionals who serve a specific purpose. They are paid at a lesser rate, they have lesser education, but they are expert in a small thing. So, that is one notion. Another notion is that at the elementary level, as people retire out, you could replace that large salary and benefits package with several paraprofessionals. We know that if we have people who are experts in specific areas at the elementary level they help with the professional development in those areas and people do better.
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Dinner was served and small groups discussed the issues raised above. After dinner, Carol announced that state and local school boards were asked to write policies to fund and support arts education. Carol asked the chairman of the state school board if they had decided how to respond to it. The chairman asked Carol to write something up and get it to the state school board. So, the District Arts Coordinators have talked about it at their meeting and now Carol is extending the conversation to the CAUS meeting attendees.

Carol asked everyone to look at a handout containing an approach to the development of a joint resolution on arts education developed through conversations with some superintendents and district arts coordinators.

### **Proposed Policies:**

1. Every school/community council will include in its membership each department chair in the school (or a representative from that department) who will be responsible to provide the understanding and data needed to make fully informed decisions regarding issues of funding, time, and performance in his/her assigned subject areas.
2. Each school improvement plan will include specific attention to improving achievement in each subject of the State Core Curriculum.
3. Each school report card will account for student achievement in every subject area.
4. Each school will provide access to exemplary student work in every subject area.

Carol asked everyone to look at a second handout containing an entirely different approach in response to this resolution taken from Rhode Island. This approach is two pages and the result of the governor of Rhode Island's task force on literacy in the arts.

Carol suggested the Utah Alliance for Arts and Humanities Education be the entity that formed and design groups to develop a detailed action plan for the realization of an arts learning network and its structure.

Carol asked if the CAUS attendees would like to respond with policies or back up and do what Rhode Island did.

Dialogue of the discussion follows:

I would rather go with the second route. Part of the rationale is, I understand the concept of community council, but I also think that it dilutes the whole initiative of arts education lumping it with all the other

disciplines. The other disciplines already have enormous amounts of support. I prefer the Rhode Island approach. We want to re-clarify the importance of arts education.

I think we are totally capable as a state to pull together because we already have so many partnerships in Utah. As far as the public awareness issue, the UAC and Utah PTA partnered to sponsor advertising campaigns developed by the Public Advertising Campaign with the theme, "Art, are you getting enough?" This will include print, radio, and TV spots. That will go right along with the year of the arts and public awareness portion.

Having seen arts education in other states, I think one of the things we do well is cooperation between the various community arts organizations. One of the things we do least well is arts in the schools proper. I think the Rhode Island approach focuses on using that strength to make things work and other one relies on the system that isn't working as well.

Our group was talking about how neat it is to hear what is going on in your respective colleges in teaching perspective teachers in the arts. But the new people coming into the schools are still not doing it. Whether it is they are afraid of it or uncomfortable with it, in spite of what we've talked about here today.

The big difference between some of the teachers that really love to use the arts in the classroom and those who don't is the administration of the school. The school administrators need to be convinced of these things. While, I have a lot of preservice teachers in my classroom, I have yet to have a preservice principal or school administrator. There should be a way to reach out to those people. As far as these two proposals, the first one addresses the school administrators more. But I think we could take advantage of both proposals. I don't see them as mutually exclusive.

Another thing we have noticed is that teachers who use the arts in the classrooms have been taken by the hand by somebody in the community and mentored. The teachers that use arts in the classroom have been helped on a one-on-one basis. However those higher education instructors who do this type of mentoring are punished for it because they are doing too much service and not enough research.

We need to sell what we do. We do a lot of wonderful things that we just need to invite the right stakeholders to and show them what good we are doing.

Why are we always visualizing ourselves on the outside looking in. I think as we brainstorm on how to promote the arts we might want to look within our own realm or sphere of influence. I need to network in my own sphere and bring those I work with along little by little.

We have visited the ArtWorks for Kids pilot program schools which all have a specialists with the teachers and we have noticed it is effecting the whole school and all the disciplines and all the teachers. The main thing we need to do if we want funding is to have a real strong awareness program.

We need to connect all together and look at the whole system. We cannot just fix one part. We have to be sure we work with an eye to the whole system. CAUS will take some next steps to move forward again.

Carol asked the attendees to look at the redesign of USOE's granting program to schools. Instead of investing in individual projects we are going to invest in individual teachers.

Carol asked the attendees to look at the draft and provide her with feedback. We would really like your comments on criteria.

Carol thanked everyone for their thoughts and continued discussions on these issues.